SHAITAAN

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MARKET MEMORIES

“Market Memories” is an engrossing initiative that explores the cultural and historical richness of Bengaluru through its iconic markets, namely KR Market and Russell Market. These marketplaces serve not just as economic hubs but as integral facets of the city’s identity, fostering connections among locals, migrants, and tourists.

Exploring these markets is like stepping into a microcosm of Bengaluru’s past, present, and future. Through research and immersive experiences, the project not only unearths the tales of yesteryears but also sheds light on the contemporary dynamics shaping these spaces. It’s fascinating how markets can serve as conduits for stories, traditions, and livelihoods, weaving together the diverse tapestry of the community.

Engaging with the various stakeholders—vendors, residents, and visitors—adds layers of understanding to the intricate relationship between the markets and the people they serve. These interactions offer invaluable insights into the social, economic, and cultural dynamics at play, showcasing how markets are not just economic entities but social hubs where connections are forged and memories are made.

K R Market

KR Market, also known as Krishnarajendra Market, stands as a bustling emblem of Bengaluru's vibrant soul. Nestled in the heart of the city, this historic market is a sensory feast, captivating visitors with its kaleidoscope of colors, aromas, and sounds.

As one of the oldest and largest markets in Bengaluru, KR Market boasts a rich tapestry of history and culture. Named after the erstwhile ruler, Krishnarajendra Wadiyar IV, the market traces its roots back to the early 20th century when it was established to cater to the burgeoning needs of the city's residents.

Today, KR Market is a melting pot of cultures, drawing merchants and shoppers from diverse backgrounds. From fragrant spices and vibrant flowers to exotic fruits and vegetables, the market offers a cornucopia of goods that reflect the city's cosmopolitan character.

Russell Market

Russell Market, nestled in the heart of Bengaluru, exudes a timeless charm that beckons visitors to immerse themselves in its bustling ambiance. Named after the British officer who initiated its construction, Sir William Russell, this historic market is a treasure trove of sights, sounds, and flavors.

Dating back to the early 20th century, Russell Market has stood witness to the ebbs and flows of Bengaluru's urban landscape. Initially established to cater to the needs of the British residents, the market has since evolved into a vibrant hub that serves the diverse communities that call the city home.

KR Market

Russell Market

anonymity
in familiarity

My experiences in marketplaces have always been outside Bangalore, mostly in Kolkata, India. It was a weekly routine for our family to visit, hence I am familiar with what it has to offer.

Moving to Bengaluru and engaging with the markets here have been an interesting experience, mainly because it evokes a feeling of anonymity within nostalgia.
I know the space and remenisce about the multi-sensory feeling of it, yet a language barrier exists that make me apprehensive about engaging,

Learning more about K R Market and Russell Market, what intrigued me was how inviting the space was. The markets offer a range of common as well as exotic products, often forming a connection between them and the buyers that reflects in their revisits and trust. Apart from that, the vibrant energy and a sense of community permeates through the place. The people are helpful and engaging, allowing one to fully immerse themselves in the experience. It made me look forward to document their stories, including the realities of their life. Despite their vibrancy and cultural richness, these markets also face numerous challenges, including infrastructure issues, sanitation concerns, and the encroachment of modern development projects. Documenting these challenges can help raise awareness about the need to invest in the preservation and revitalization of traditional markets.

The project

My project aims to view a market space that is ceasing to exist due to socio-political changes.
The societal shift is viewed through the lens of a child, hence the representation being simple but heartfelt. Areas of my project include:

1. Research delving deep into the market’s history, context, and the forces causing its downfall.

2. Crafting a narrative where a child witnesses a market’s fading glory, fostering curiosity and raw observations.

3. Socio-political themes like economic disparity and cultural flux are subtly woven into the child’s experiences.

Planning

Sketches: Sketches provide a unique perspective on the visual aspects of the markets. By capturing observations through sketches, I was able to document the distinctive features, architectural details, and overall ambiance of the spaces. These sketches not only serve as visual representations but also reflect my personal impressions and interpretations of the environment. They add a qualitative dimension to my research, allowing for a deeper understanding of the nuances that contribute to the individuality of each market.

Photographs and Videos: Visual documentation through photographs and videos is instrumental in capturing the dynamic nature of the markets. My focus on capturing textures, products, and the way they are exhibited adds depth to the portrayal of the market environment. These visuals provide viewers with a glimpse into the vibrant array of goods available at the markets and the visual spectacle created by the displays. Additionally, videos and soundscapes allow for a multi-sensory experience, bringing to life the sights and sounds of the bustling market atmosphere.

Conducting interviews with individuals at the market allows me to capture their perspectives, experiences, and insights into the market dynamics. By documenting their stories and views on the current market scenario, I get the opportunity to humanize the research and provide a platform for the voices of the people who make these markets thrive. These narratives add a personal dimension to the research, shedding light on the lived realities, challenges, and aspirations of the individuals who rely on the markets for their livelihoods.

The next course of action was to start planning a context that I would like to delve into. On the side, I needed to start planning my path to the final outcome, which started with creating a schedule and keeping a track of my trips to the market, important days, having a to-do list.

Childhood in a Marketplace

RUSSELL MARKET & K.R. MARKET

Characters

2 kids exploring
the marketplace

-Kid :1coming into the marketplace as a part of the buying experience

- Kid 2: Inhabitant of the marketplace.
Part of the generational aspect of Russell Market

- The sellers/buyers of the market playing as secondary characters. The 2 kids act as a bridge to unfolding each side.

Space

A dying market being viewed from the perspective of a child.

(A child can be expressed as a metaphor for the upcoming generation. With the shopping trends changing to more of an online mode, the child could be seen as a glimmer of hope to revive such a market.)

Objective

- A parallel between two upbringing & an attempt to bridge the gap

- An opportunity to document the stories and tell it in the simplest way possible through the eyes of a child.

The gap is something we see now as adults.
The difference in space could be seen as:
- Child A looking around at all that market has to offer as is curious how the other child gets experience it.

- Child B imagining the other kid's life from the conversations & the experiences child A keeps bringing up to understand what they are.

Medium

Experimental Animation Film

- Using sketchbook drawings
- Elements from the markets animated.
- Ink & painted frames for the shift in space.

Who is the protagonist?

The kid coming in as a buyer. It will be more relatable to me as a maker and more honest to the audience as well as me.

Why is the kid visiting? Who are they with?

- Visiting with an adult from an older generation; strays away to explore the space.
- If it's a nearby market **can they be sent alone? (Not feasable at the current point in society.)**
- Parents nowadays would not let their child roam around in the market while they shop.
- More recent parents would rather prefer going for an online mode of buying experience

- An older generation (70-80 years) would still like to keep in touch with the market.
- Frequent visits = trust in the space

Maybe it is generational from the **buyer's** point of view as well.

Visuals I'll need:

- We need an overhead exploration of the space because currently it's very linear or side to side; looking at the shops around.
- Make use of the old structure of Russell Market with the vibrancy of K R Market. Good colour & texture dynamic to explore.
- We need a possible visual connect between the two kids as well.

To-do list for Research:

- Get stories from the vendors
- Ask if their children take part in the business or in general if they are around.
- Look for kids around the space. Interact with them and ask them to show us around.
- Start documenting the space through sketches and colour. FIgure out a visual style.

Why Russell Market for the story?
Why K R Market for the workshops?

- Russell Market is a very generational space
All the vendors have been working there for 30-40 years atleast and have 2-3 older generations who worked there before.
So there is a relatibility in terms of growing up in that space.

- It is a dying market. Russell Market is losing customers due to post- COVID change in trends and negligence from the government in terms of maintenance.
It will be interesting to see a child interacting with such a space.

-The current vendors in Russell Market have been suffering lately due to shortage of sales. Moreover, during their interviews they have stressed how important it is to educate their children and the next generations. Hence, most of their children have not grown up in that space. Instead they have been sent to schools and colleges to have better lives.

- The priority given to education is something common between the vendors in both Russell Market and K R Market. However, there is a greater economic disparity between the vendors itself. probably because of the nature of the market being wholesale or retail.

- On speaking to the vendors in K R Market who have children, they were happy to hear about an opportunity for their children to learn more through the workshops.

- However, some of the parents around were intially hesitant to comply to our requests because of the anonymity and the understandable lack of trust in us. But the more parents we spoke to, fortunately we were able to instill a sense of trust in them.

-Since K R Market is a much larger and spread out space, it would be interesting to see the children create their own representations of it. The opportunity is will have a learning curve for both me as well as them. Interacting with them would help me widen my horizons as an artist and would teach me to comprehend things in a much simpler way, especially a market space.

ANIMATION

Why animation?

-The aim is to capture the playfulness and whimsies of being a child

- It should be full of movement and interactive

- The erratic and busy feel of a market should come through

- Playing to my strengths as an animator

To-do list for animation

- Coordinate with Priyankar & Mamta to build a timeline
- Explore the colour and the characters
- Do necessary research
- Micromanage yourself and stick to the schedule.

What medium?

- Sketchbook Animation

Can use the spatial aspect of it
Can help with linear movement
Track in/Track outs can be tricky
Can get playful with it

- Traditional pen & paper animation

Can use a lot of mediums
Can get dynamic with angles and movement
Enjoyable process

- Digital 2D Animation

Fast & efficient
Will not explore the playfulness of the premise
Possibility of a burnout because of how restricting the setup is

Assistance?

- Will need supervision while working under a tight schedule
- Could conduct workshops with the kids in the market and teach them how to animate with me
- Need language assistance to approach and communicate

AR/VR experience?

- Can establish the space very well
- However, it will require more work
- Will need to wrap up the production earlier than needed
- Need faculty assistance since it's a new pratice I'll be doing

B	C	D	E	F	G	H	I	J	L	M	N	O	P	Q	R

PRE PRODUCTION 40%	PRODUCTION 50%	POST PRODUCTION 10%
· PROPOSAL · MOODBOARDS/ VISUAL BOARDS/ MAPPING · PRIMARY AND SECONDARY RESEARCH · POSITIONING · CONTENT GENERATION · NARRATIVE BUILDING · VISUAL TREATMENT · SCRIPTING · VISUAL SCRIPTING · STORYBOARDS · CHARACTER DESIGN · TEST ANIMATION	· SOUND DESIGN · FINAL PRODUCTION	· VISUAL EFFECTS · COMPOSITING
A1 DELIVERABLES	**A2 DELIVERABLES**	**A3 DELIVERABLES**
· PROPOSAL · MOODBOARDS/ VISUAL BOARDS/ MAPPING · PRIMARY AND SECONDARY RESEARCH · POSITIONING · CONTENT GENERATION · NARRATIVE BUILDING · VISUAL TREATMENT/ CONCEPT ART	· SCRIPTING · VISUAL SCRIPTING · STORYBOARDS · CHARACTER DESIGN · TEST ANIMATION · SOUND DESIGN	· FINAL PRODUCTION · VISUAL EFFECTS · COMPOSITING

JURY DATES

A1: MARCH 4	**A2:** 15th April	**A3:** 20th May

A1 TIMELINE: JAN-FEB

	M	T	W	T	F
Week 1 (22-25 Jan)	22	23	24	25	
Week 2 (29 Jan-2 Feb)	29	30	31	1	2
Week 3 (5-9 Feb)	5	6	7	8	9
Week 4 (12-16 Feb)	12	13	14	15	16
Week 5 (19-23 Feb)	19	20	21	22	23
Week 6 (26-29th Feb, March 1)	26	27	28	29	1

To-do list Week 5: Visit KR Market and speak to the vendors about the workshop. Visit Russell Market and speak to Noor ji about his childhood stories. Take further contacts from him. Come next Monday.

(grey)	Field visit to KR Market
(pink)	Field visit to Russell Market

A1 DELIVERABLES

Proposal	☑
Moodboards & Mapping	☑
Research	☑
Positioning	☑
Concept	☑
Story	☑
Concept art & Treatment	☑

A2 TIMELINE : MAR-APR

	M	T	W	T	F
Week 1 (4-8th mar)	4	5	6	7	8
Week 2 (11-15th mar)	11	12	13	14	15
Week 3 (18-22nd mar)	18	19	20	21	22
Week 4 (25-29th mar)	25	26	27	28	29
Week 5 (1-5th apr)	1	2	3	4	5

TO-DO LIST: Write drafts of story and script by this week. By end of week 3 or week 4 max, have a viz script and character design ready. Speak to Saniya and get sound design help. Test animation by 5th. Collate all the tests you're doing, with the artworks the kids make and your own.

Key	
(grey)	Field visit to KR Market
(pink)	Field visit to Russell Market

A2 DELIVERABLES

Deliverable	Done
Script	☑
Thumbnails	☑
Character Design	☑
Test Animation	☑
Sound Design	☑
Story	☑

A3 TIMELINE : APR-MAY

	M	T	W	T	F
Jury week	8	9	10	11	12
Week 1	15	16	17	18	19
Week 2	22	23	24	25	26
Week 3	29	30	1	2	3
Week 4	6	7	8	9	10
Week 5	13	14	15	16	17
	20	21	22	23	24
	27	28	29	30	31

Key	
(yellow)	Submission week
(grey)	Field visit to KR Market
(pink)	Field visit to Russell Market

A3 DELIVERABLES

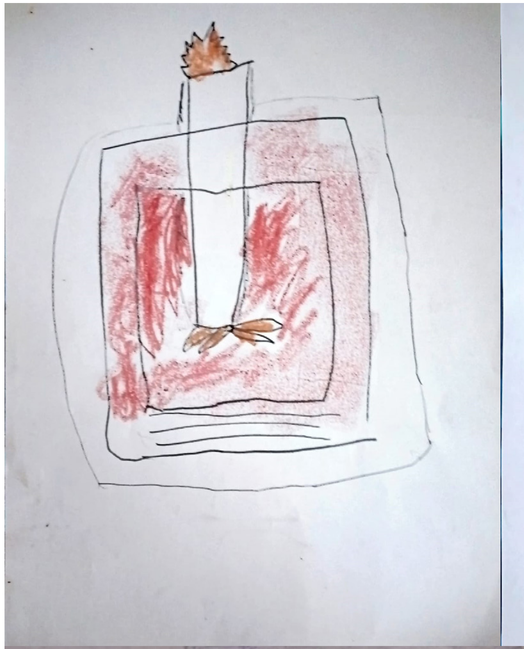
Deliverable	Done
	☐
Final production	☑
Visual Effects	☐
Compositing	☐

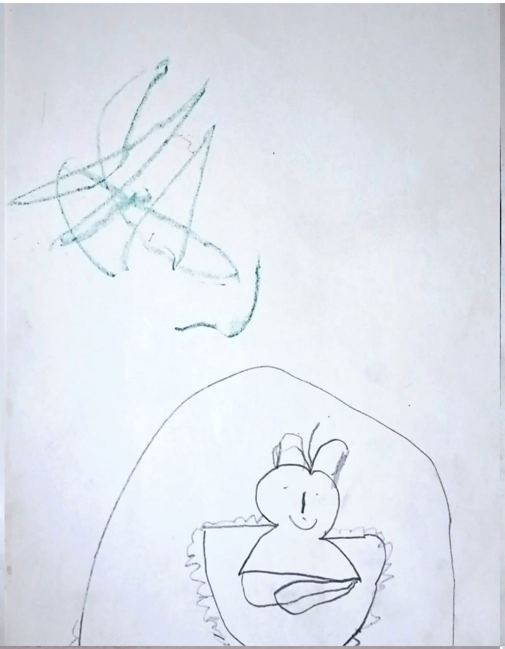
innocence and exchange

Workshops, observing the space and people and finding out a way to represent that visually.

A key part of my film entails collaborations with the kids in the market, to have a sense of their perspective and style. So, for the months of April-May, I held regular workshops with the children of various vendors in the market. Textures, sceneries, representations of things we see/own, the children were free to express themselves through fun conversations and mediums.

A.S.I STORES





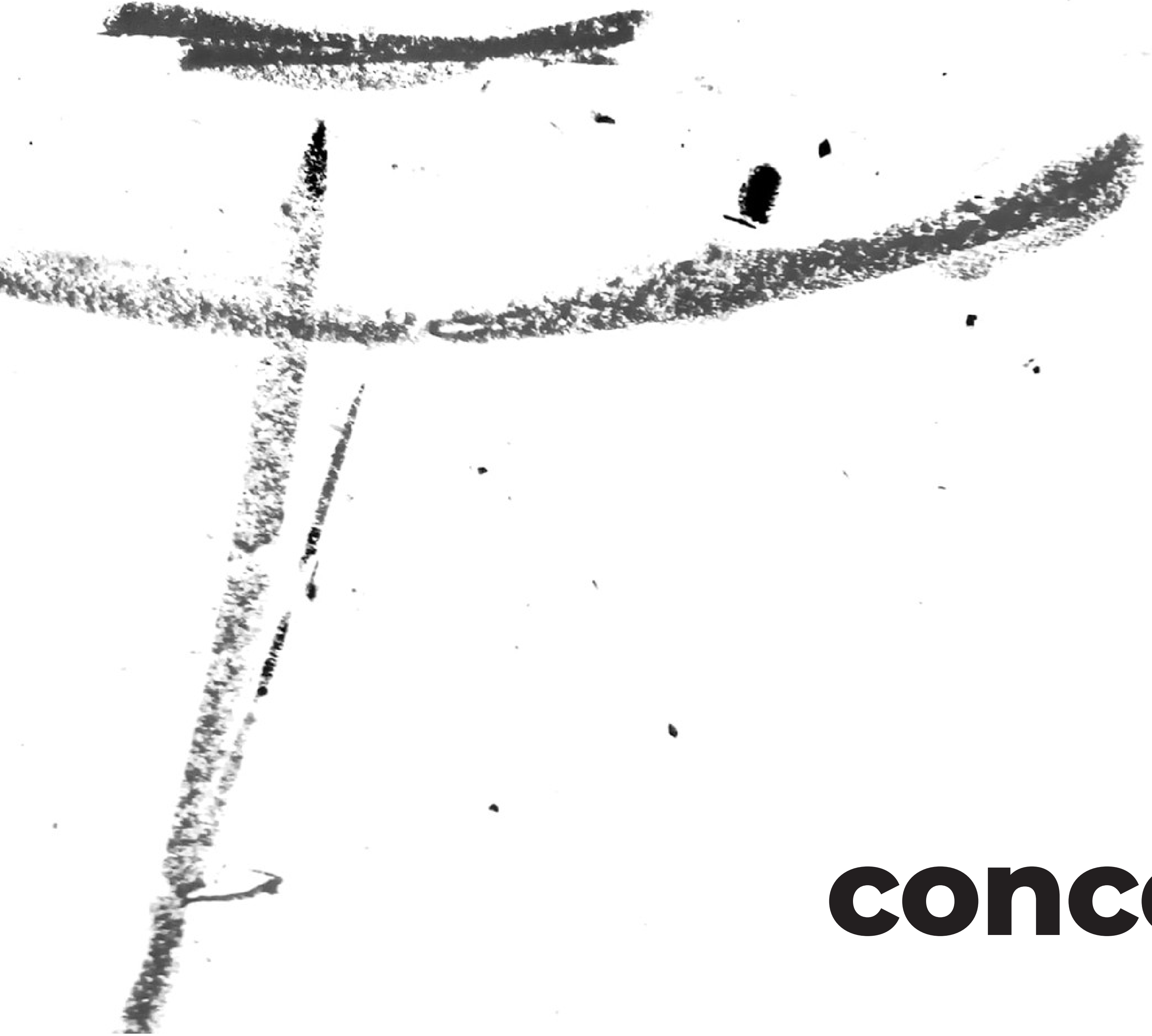
AShwin

Participants of the workshop at K R Market:

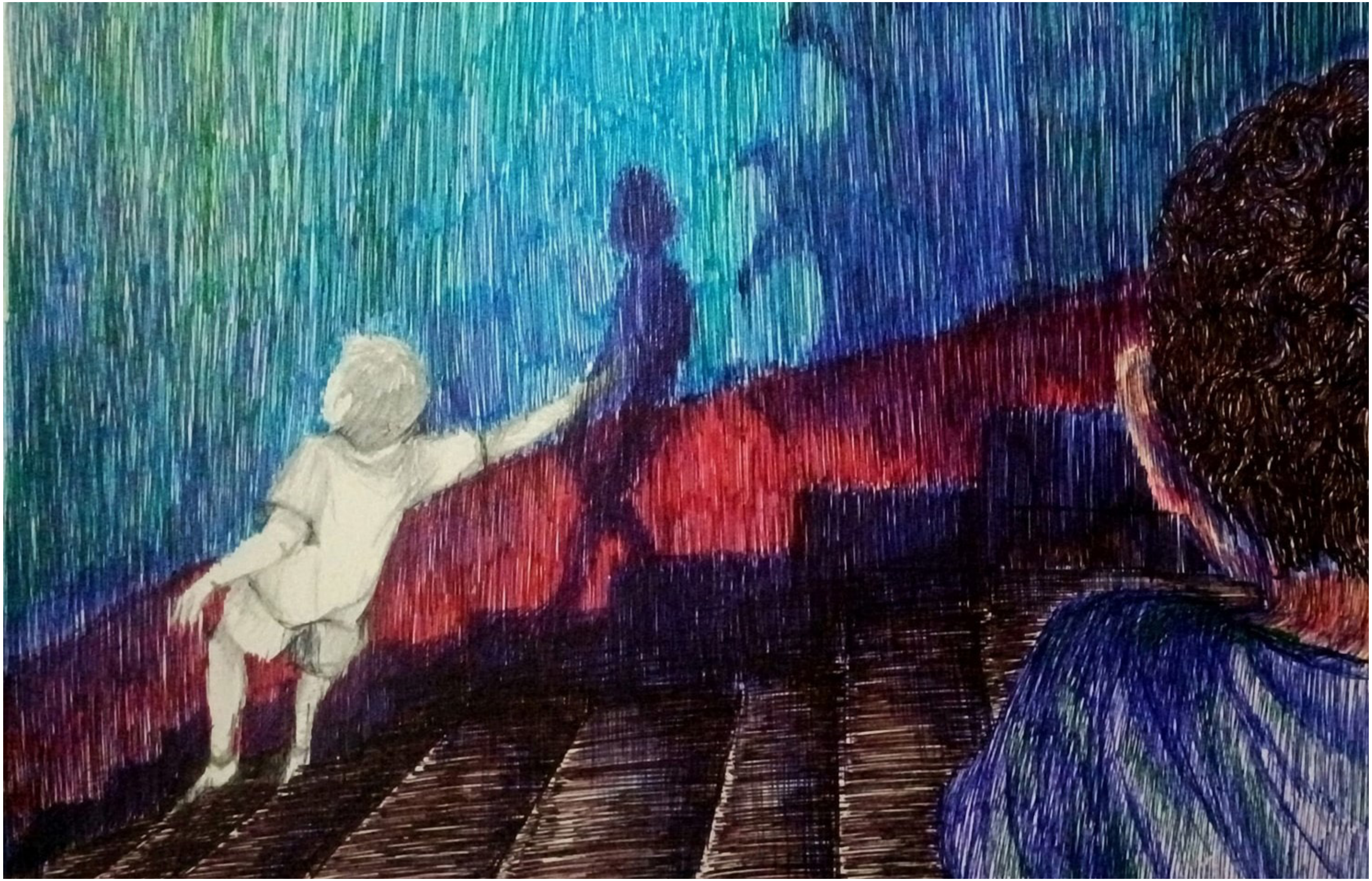
1. Ashwin Manjunath
2. Aswin
3. Nityashree Nisha
4. D. Swetha
5. Akhil Manjunath
6. Purvika
7. Vaishnavi
8. Siddha
9. Venila
10. Lakshya

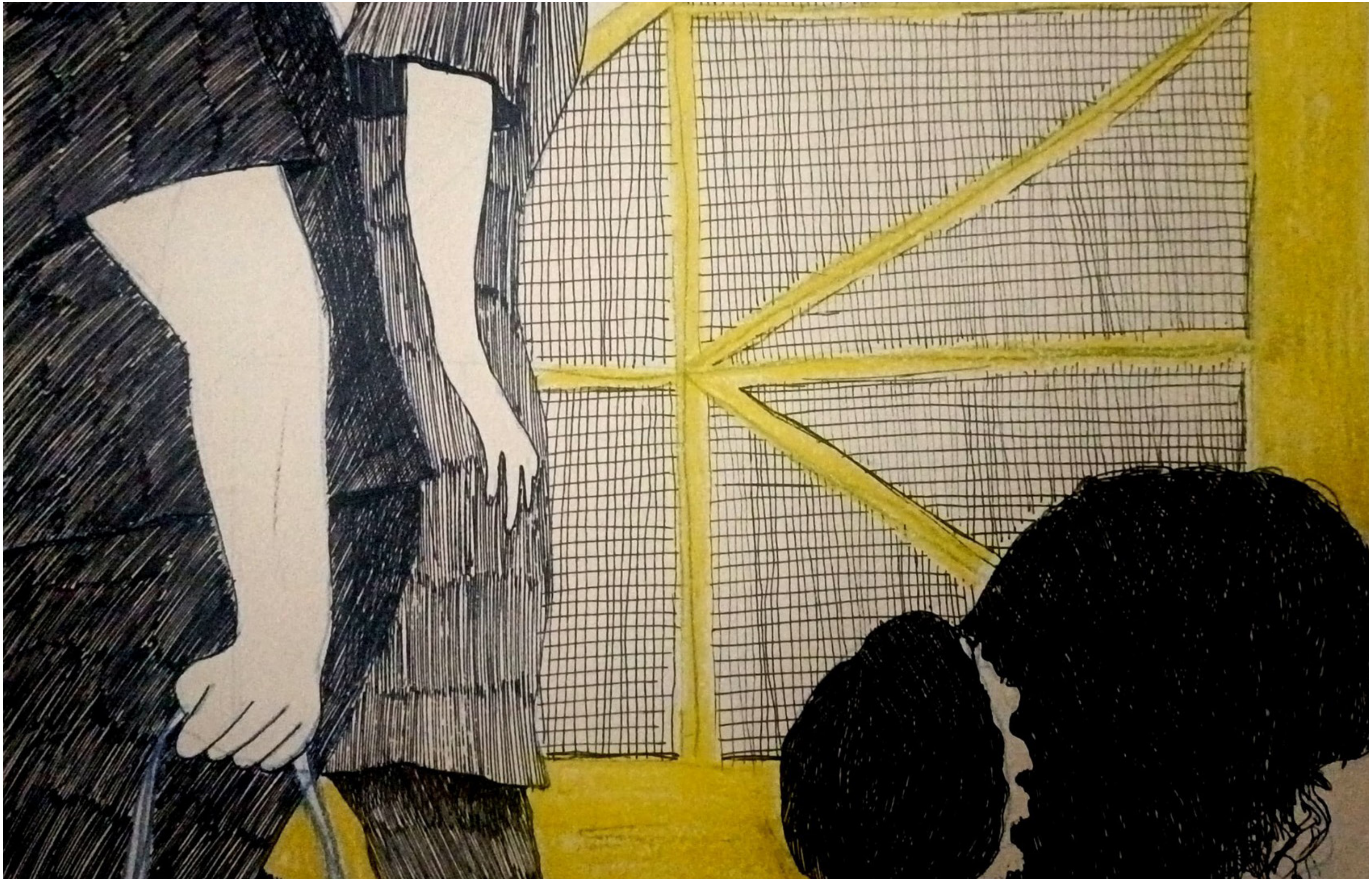
Additional Support:

1. Poongothai Ayyapan
2. Arun Prakash R.
3. Rohan Mahesh
4. Chiragh Arora
5. Shreya Anu Shekar
6. Adhavan Mohana Sivaraj



concept art





Prophets, Visionaries and Disciples

EXHIBITION AT 1SHANTHI ROAD,
CURATED BY JULIA WINTNER
3RD-15TH MAY, 2024

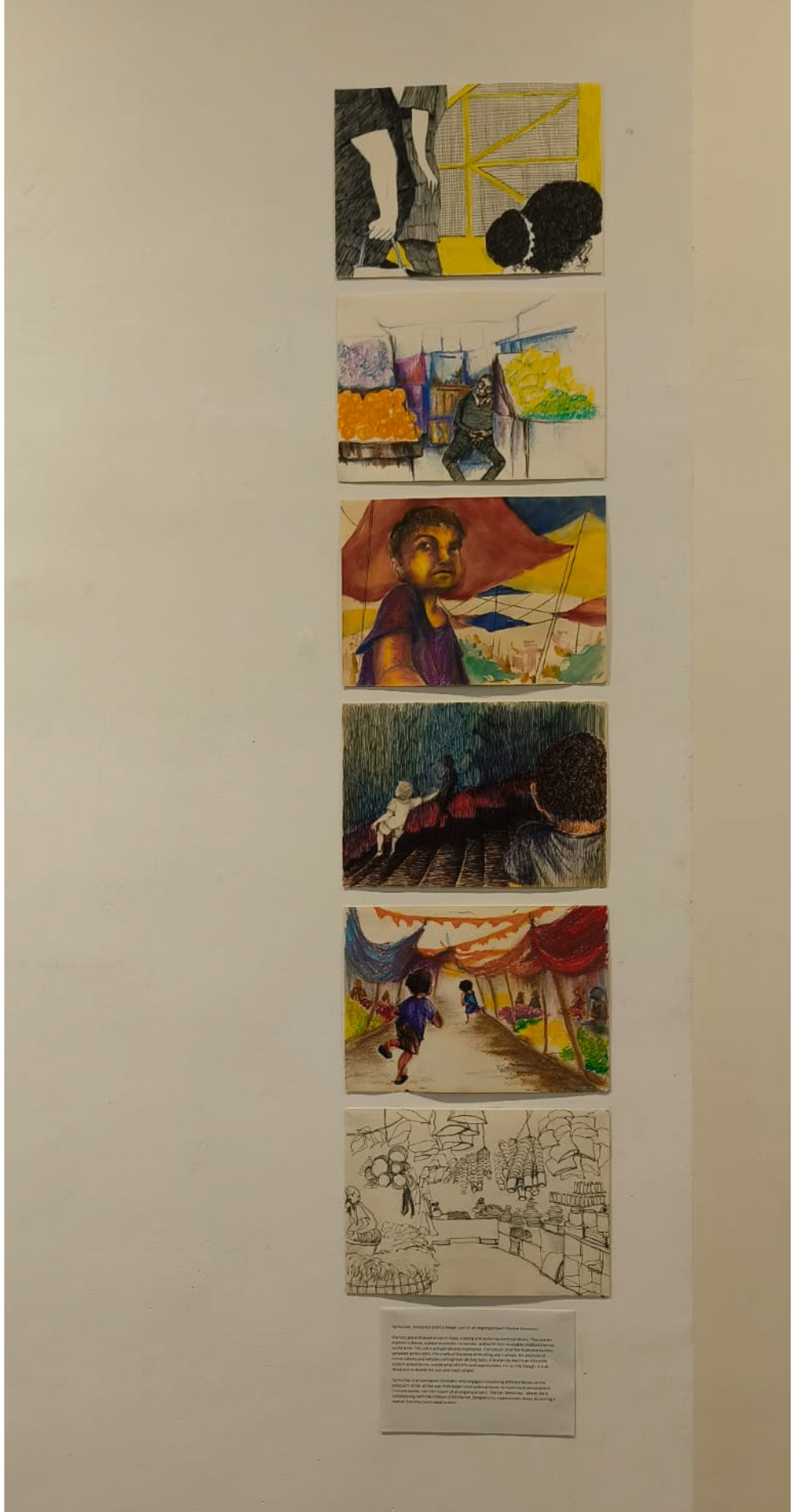
I've had the great opportunity to pitch my film process to Julia Wintner, the current curator in residence at 1Shanthi Road, Bengaluru. Speaking to her, I understood my concepts and visual representations from a curatorial point of view. The exposure this opportunity provided me was immense, especially because I was someone new to this space and always wondered the process of being in exhibitions. Based on the works chosen, I provided a brief and an artist statement encapsulating my intent as an artist to the tell the story and show the ways I plan on doing it.

Brief:

Markets are a treasure trove of chaos a young and exploring mind can desire. They are an explorer's dream, a place to wonder, to wander, and to fill their insatiable childhood senses to the brim. The visit is a multi-sensory experience, the colours of all the fruits and banners sprawled across stalls, the smells of the same enthralling one's senses, the plethora of conversations and vehicles coming from all directions. A market by itself is an elaborate system spread across a wide array of paths and opportunities. For a child though, it is all those but at double the size and much simpler.

Artist Statement:

Spriha Das is an animation filmmaker who engages in exploring different lenses on the potpourri of life, all the way from larger socio-political issues to much more personal and intimate stories. Her film is part of an ongoing project, 'Market Memories', where she is collaborating with the children of KR Market, Bengaluru to create a story about perceiving a market that may soon cease to exist.



Script

SHAITAN

Written by:

Spriha Das

* Dialogues spoken in Tamil are in italics. All other dialogues in English.

EXT. CITYSCAPE - NIGHT

The city of **BENGALURU** is illuminated by the bright full moon. Revealing more of the city, a huge CLOCK TOWER appears. It ticks towards midnight. The time shows 11:54 when an inexplicable darkness starts making its way towards it from the corner. An unidentifiable inhumane shadow enters the screen. This shadow, **SHAITAN**, wraps itself around the clock tower, making its way up to the clock and places itself right behind the clock. A part of it extends from either side, resembling hands. It swoops in to grab the clock hands and snaps it off as it reaches midnight.

Shaitan proceeds to grin from ear to ear while placing both the clock hands on his head.

EXT. RUSSELL MARKET - DAY

The silence of the night is taken over by the bustling modern day Russell Market. People walk by, some with huge loads of luggage on their heads or sides.

ADITYA, 6, walks into the frame with his PAATI, 78. He takes a look around while walking, taken aback by the crowd. He starts biting his nail, his other hand clutching his TOY GUN against his chest.

They walk into a huge building resembling an old fort, Aditya looks around at the overwhelming crowd around.

INT. RUSSELL MARKET - DAY

Aditya is overwhelmed at the sight of the colours, textures and bustling movement the space has to offer. Before he can think further, an unknown boy runs past, snatching his toy gun. They run around the market building, and Aditya loses sight of him. He pants, looking around for the boy, his world spiralling when he recognises a familiar vendor.

Aditya

Akka, have you seen my gun??? A boy took it…
(Aunty, yen gun uh paatheengalaa? Oru paiyan eduthaan…)

The boy, MUMTAZ, 7, peeks from a flower heap behind Aunty. Aditya points at him, dumbfounded.

VENDOR-LADY

Mumtaz! Give it back! *(Ei Mumtaz! Adha thiripi kudu!)*

MUMTAZ
No! But I need it (*Mudiyathu! Ennuku venum!)*

ADITYA
Why do YOU need it? (*Onnuku yen theva?)*

MUMTAZ

Oh I'LL show you. Come , quick, before it's too late! *(Na kaaturen, enkooda wa. Seekarom.)*

Mumtaz runs off again, this time ascending through a flight of stairs. A dark hand reaches in and closes the shutters on multiple stores under the stairwell unbeknownst to the boys.

His attention is broken by the ray of sunshine falling on the ground. He looks ahead, facing a CLOCK TOWER through the window. He moves close to the window, holding the RAILINGS with both his hands to get a closer look. Mumtaz watches him while holding onto another, swaying inconsistently.

ADITYA

That clock…where are the hands? (Andhe clock…adhode kayi enga pochu?)

Grabbing the gun from Aditya, Mumtaz starts whispering.

MUMTAZ

The shaitan took it! (Shaitan eduthutaan!)

You don't want it merging with your shadow now. (Unnudiya nizhal athooda seraama parthuko!)

Aditya's eyes widened. He looks around cautiously.

ADITYA

Why-what does it do? (Yen- athu enna pannidum?)

MUMTAZ

It haunts this place and anyone who encounters him gets DESTROYED! (Athu peii-aah inga suththum. Yaara paathalume alichidum!)

Mumtaz pictures the dark mass prancing around the dimly lit spaces, grinning from ear to ear. The bright coloured flags flutter overhead as it celebrates, making it seem like a party.

MUMTAZ

It's fun for him. He likes dancing around in the shadows you see…like what you call a party! (Avankku jolly thaan. Party maathiri, nezhal la dance aaditte irukum)

ADITYA

Where is it now? (Athu yenge ippo?)

Mumtaz starts walking slowly, with cautious steps. Aditya follows.

The dirt roads are empty, the silence is deafening, only filled by the muffled hums of the filled market close by. They look around into the alleys and notice closed shutters and abandoned tables. The tattered banners now lie down on the barren land, with dirt stains and footprints.

Mumtaz finally finds the strength to look into one of the dark alleys pointing the gun towards it, but as he stares into the dark abyss, a formless grin begins to appear in the dark void.

A VENDOR calls out to the two boys and Mumtaz looks away. When he looks back, Shaitan is gone. The boys begin to head back to the market. They both run back to Mumtaz's store and Aditya sees his grandmother waiting for him.

PAATI

Come Adi…time to go home (Adi wa, veetukku poganum, neram aaiduchu.)

Mumtaz taps Aditya's back and hands him his gun back reluctantly. Aditya pushes it back.

ADITYA

Shoot it if it comes back! You need it more than me! (Avan thiripi vandha shoot paneedu! Idhu yenode unakku thaan jaasthi theva.)

Mumtaz smiles and holds the gun. He observes it and looks up to watch Aditya and Paati walk back to the entrance of the market.

As he remains occupied, Shaitan creeps up behind him and merges with the shadow of their shop.

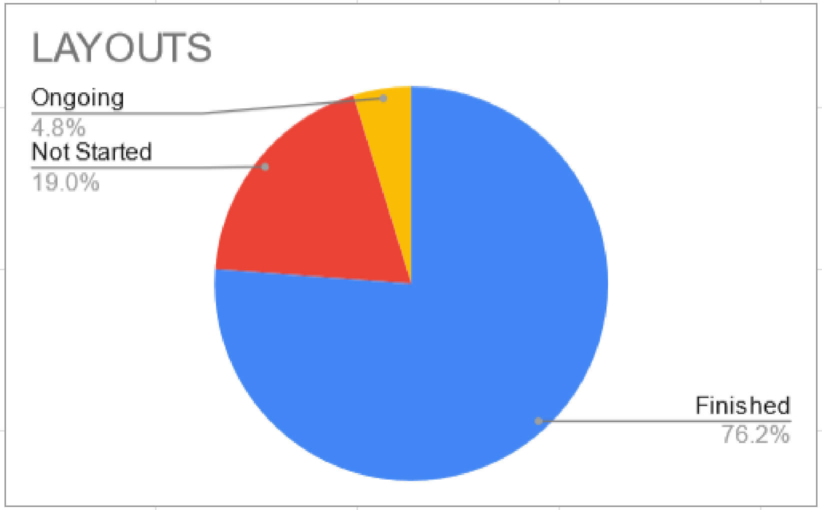
who is shaitaan?

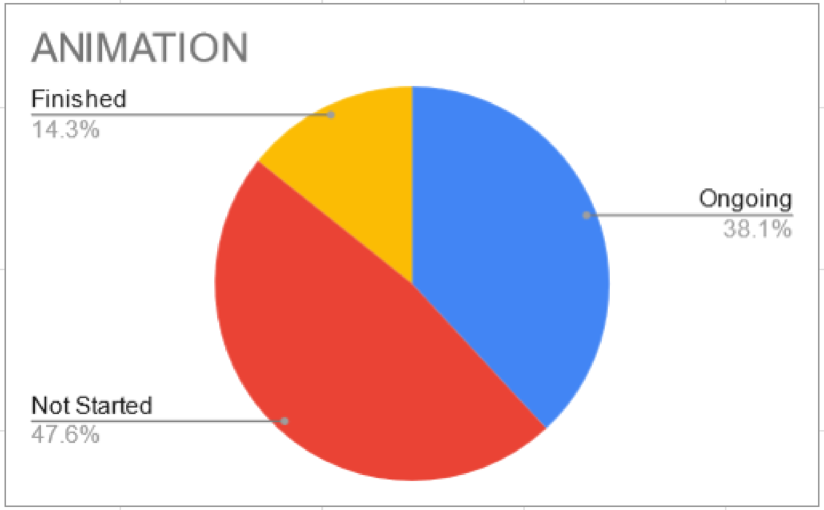
Sheets of paper. Lots and lots of them. At one point, all I could see around me was paper. All I could dream of was paper.

Jumping into the most awaited part of the process, the animating. I had no idea about the mammoth task ahead of me. BUt what fuelled me was my passion for the medium and the need to tell this story my own way.

Planning, again.

Before I could start, I needed to grasp the extent of the work. The aim was to have a track of not just the different shots and technicalities of the process, but also how I was performing on a daily basis. So, I created charts to track the status of work apart from the usual production timeline. There were parameters to every shot and background, in order to be honest and realistic with myself. It also challenged me to push beyond what I was used to all these years and create something more evocative.


LAYOUTS
Ongoing
4.8%
Not Started
19.0%
Finished
76.2%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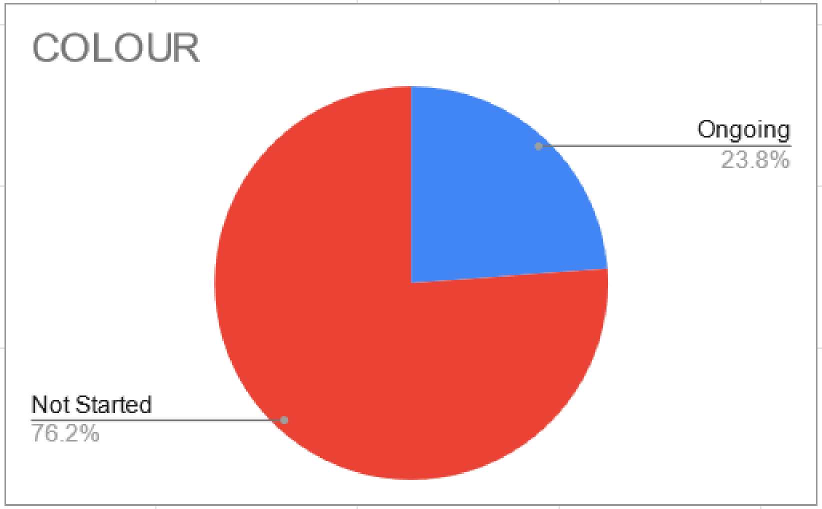
Ongoing
38.1%
Not Started
47.6%


COLOUR
Ongoing
23.8%
Not Started
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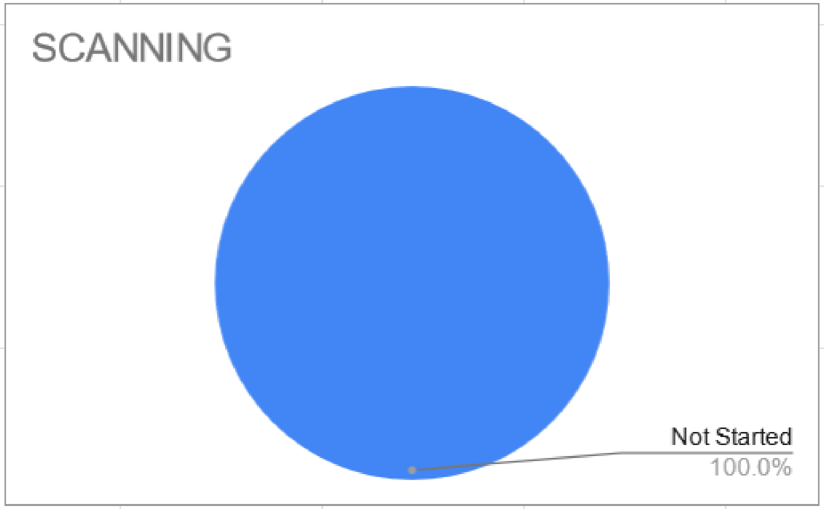

SCANNING
Not Started
100.0%

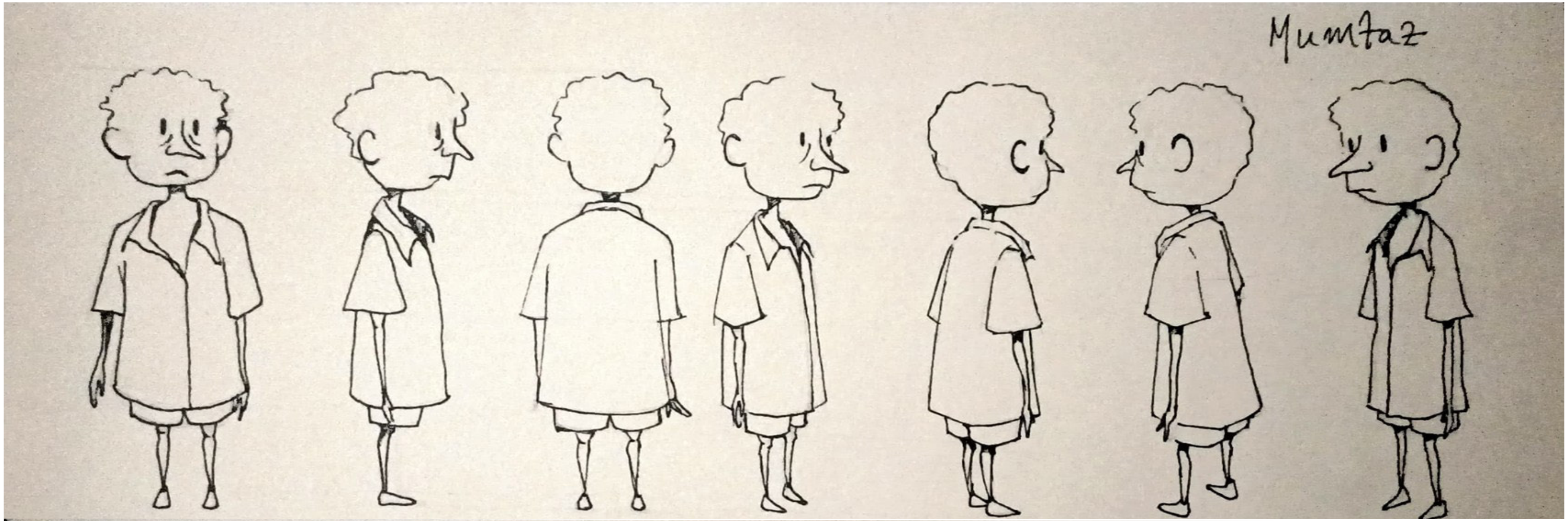
SCENE	DESCRIPTION	BACKGROUND	BG DIFFICULTY	SECONDS	FRAMES	ANIM DIFFICULTY
1	Night tine: Cityscape + zoom in to the tower + shaitan taking the hands	1	4	20	240	5
2	Landscape +Adi's arrival	2	5	10	120	2
3	Walk into frame with the market building	3	1	5	60	3
4	Aditya and grandmom walking	4				3
5	Aditya overwhelmed; background moving around slightly	5	3	5	60	1
6	Gun gets stolen; the chase	6	5	15		1

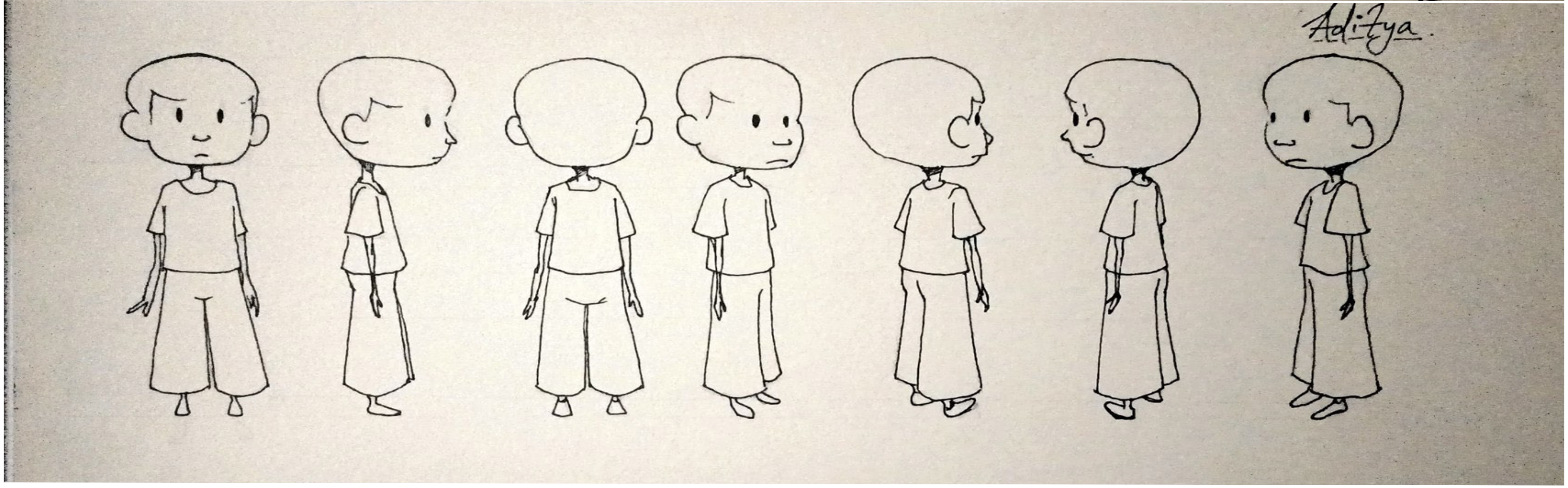
LAYOUT	ANIM	COLOUR	SCANNING
Finished	Ongoing	Ongoing	Not Started
Finished	Ongoing	Ongoing	Not Started
Finished	Not Started	Not Started	Not Started
Not Started	Not Started	Not Started	Not Started
Finished	Not Started	Not Started	Not Started
Finished	Ongoing	Ongoing	Not Started

Character Development: Aditya & Mumtaz

Aditya: Aditya is a skinny 6 years old boy, likes wearing his favourite colour green with comfortable baggy shorts. He has straight well-combed hair which takes mere minutes to ruffle up because of his adventurous spirit and the tendency to get lost in his own world. His world is a culmination of his current thoughts and things he finds interesting around, him being the master of that land. He's not very loud otherwise, instead he likes to keep to himself, occasionally getting more talkative as he warms up to a person. He shares a good bond with his grandmother, whom he calls 'ajji', spending his afternoons after school with her engrossed in stories from both the generations. There is a comfort and trust shared in the monotony of their lives, which eventually led Aditya to accompany her to the market - a space that is so diverse and full of stories, but ultimately unknown and unrelatable for a young boy growing in an urban land. He is privileged and spoilt. +10 spoilt, +10 absent parents
He shares a warm and comforting relationship with his parents, who are both working. But they love hearing Aditya's stories, looking through his drawings all over his room and drawing books. They enjoy the visual representations of his world, for it offers them a respite from their own busy lives. They have done their best to give him a life away from the realities and hardships of the world outside. Hence, the idea of life he gets from the market by another boy his own age is new to him. He's intimidated by the new space, but it piqued his curiosity.

Mumtaz: Big round eyes constantly sifting through the new and familiar people around the market. With a skinny frame, curly hair almost reaching his eyes and a whole lot of stories to share, Mumtaz is a 7 year old boy who is the son of a vendor in Russell Market. He wears an old school shirt which was a part of his elder sister's uniform but is worn out and unusable for the institution it was meant for. He goes to a nearby government school and is known to be the one to constantly run around playing with his friends. That being said, he is passionate about the things he learns in school and also the years of craftsmanship that runs in his family. His parents run one of the flower shops in Russell Market, taking turns throughout the day to gain as much as they can to sustain their family. Mumtaz's older sister is 12 and also enrolled in the same school as him. Both the children help out their parents in running the shop, the sister more than Mumtaz due to his free spirit and young age. + sister no school + give survival skill
Mumtaz is imaginative, often wondering about the life led outside the market and what it has to offer. That being said, he is concerned about the frequency of shops closing in the market. He holds a deep attachment to the place and is willing to fight the phenomena that is causing these issues to the market.


Mumtaz


Aditya

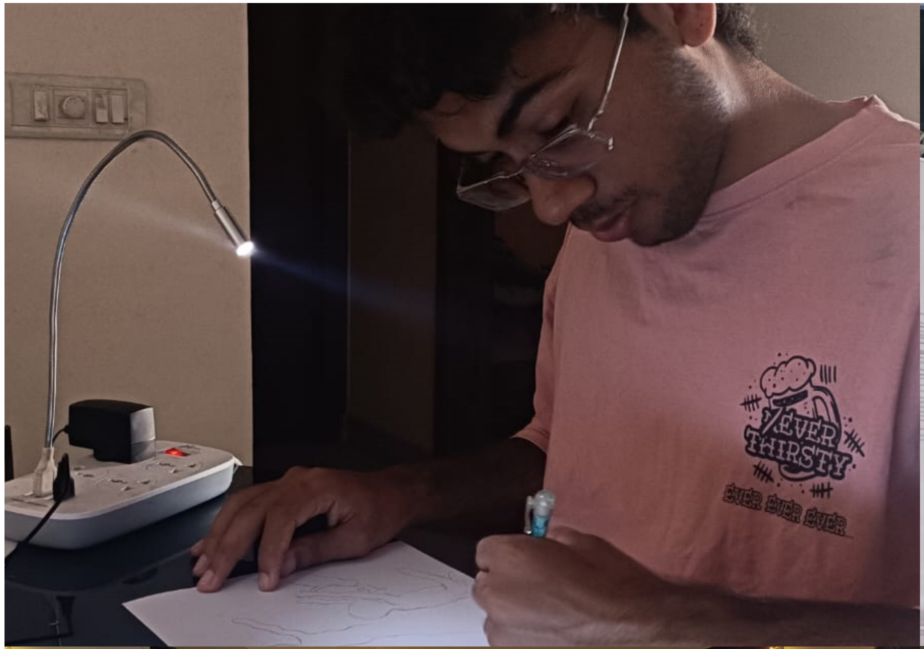
Process

The process I took for animating was to have the layouts ready first to have an understanding of the complexity of the animation. I then made keyframes, backgrounds on separate sheets if it calls for one, and then proceeded with the in-betweens. There was no rough layer involved because of the time crunch, so every stroke that was finalized, was coloured.

In hindsight, if I had more time, I would have had a more fleshed out idea about the choice of shots and layouts rather than having rough thumbnails. This would cut back on the time I took per shot to think about the movement before making it.

Overall, the process was just as hectic as I thought it would be. I did get help from friends to finish shots and had good sessions of teaching them what I know about animation. The colouring part was liberating to say the least, it allowed me to reminisce about my childhood days when I painted with my grandmother.

One of the major reasons why I chose to animate on paper was to have a final outcome that resonated with the self I was before I came to Srishti and after. It was a collaboration between my passion for painting growing up and the technical lessons I learnt in animation, altogether creating an experience that is true to me.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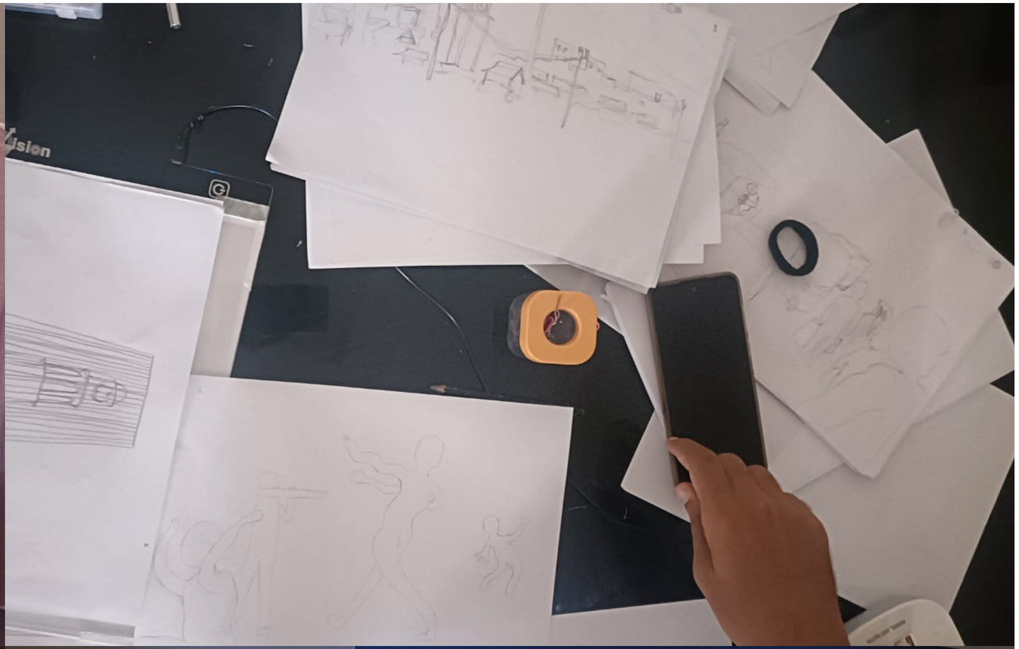

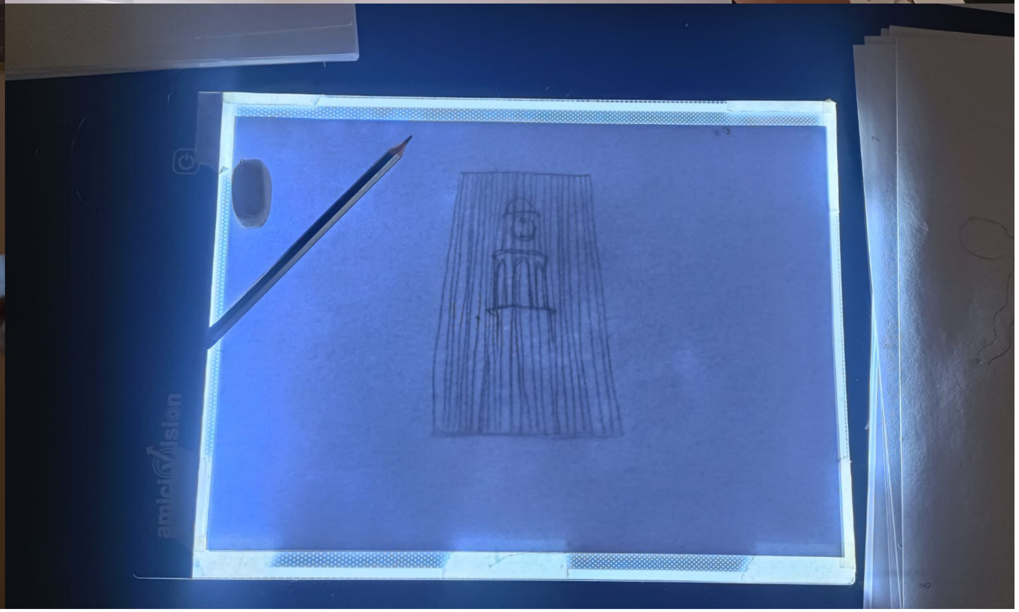

reflection

Market Memories offered me a space to be comfortable in my own skin. I was thrown almost immediately in a location that was new to me, a language that went unlearnt in the course of 4 years. But the support and love I received from my peers and Mamta were unparalleled. I was always heard, and accepted.

We had fun together, cracked jokes, learnt about facts and realities. I have felt comfort in each and every person in the class and I'm glad my final semester in Srishti was shared with them.

To sum up, the experience challenged and embraced me at the same time. My film is incomplete without their understanding and contribution at every step of the way.

acknowledgement

I would like express my gratitude towards Srishti Manipal Institute of Art, Design and Technology for the opportunity to work on this project. Every learning experience I've undergone here in Srishti till this point has been of utmost importance and I'd not be the person I am today with it.

I would like to thank my animation mentor, Priyankar Gupta for his help in this process. Priyankar's valuable feedback along the way was key for me to keep doing my best and produce this work.

I'd like to thank my family members for their constant encouragement. They've been a pillar of support for me in this journey.

My process would be incomplete if I did not have friends like Poongothai and Arun Prakash (ADP) along the way. The were the reason I could hold the workshops at the market, with my obvious language barrier. They were patient and helpful and I'd always be grateful to them for their contribution.

My heartfelt thanks to Aneek Saha, my childhood friend and the sound designer of my film. We've practically grown up together and I don't think we could ever fathom having a collaboration on a film. This adds to the pre-existing hoard of memories we have.

This film would not have come to life if Chiragh Arora had not been ready to jump onto the production. His relentless effort and silly jokes kept me sane till the end.

I'd also like to thank Rohan Mahesh, my best friend who was always available for critiques and warm hugs at every step of the way. He's been a pillar of support, time and time again.

To my flatmates, Varsha and Roshni and my buddies, Treena, Madhavan, Abhiram, Sanigdhaya, Misha and Suki, thanks for always having my back and giving me the space to grow and be my best self. This film belongs to you just as much as it belongs to me.